LOYOLA UNIVERSITY BULLETIN

Volume XXXI September, 1949 No. 8

COLLEGE OF MUSIC

SESSION BULLETIN AND ANNOUNCEMENTS

1949-1950

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LOYOLA UNIVERSITY
6363 St. Charles Avenue
NEW ORLEANS 18, LA.

LOYOLA UNIVERSITY BULLETIN

Vol. XXXI September, 1949 No. 8

Published in the months of March, April, May, July, August, September, November, and semi-monthly in June.

Entered as Second-Class Matter April 27, 1925, at the Post Office at New Orleans, La., under the Act of August 24, 1912.

Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans"

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

SESSION BULLETIN
AND ANNOUNCEMENTS
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The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6363 St. Charles Avenue
NEW ORLEANS, LA.

1949 - CALENDAR - 1949

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UNIVERSITY CALENDAR — 1949-1950

FALL SEMESTER—1949

Sept. 6, Tuesday.....9:00 A.M. to 12:00 M.—Registration for Entering Freshmen.

1:00 P.M. to 5:00 P.M.—Placement Tests For Entering Freshmen.

1:00 P.M. to 4:00 P.M. Registration for Second Semester Freshmen.

Sept. 7, Wednesday.....9:00 A.M. to 12:00 M.—Registration for Sophomores and Juniors. Placement Tests for Entering Freshmen.

1:00 P.M. to 4:00 P.M.—Registration for Sophomores and Juniors, Placement Tests for Entering Freshmen.

Sept. 8, Thursday.....9:00 A.M. to 12:00 M.—Registration for Seniors.

10:00 A.M.—Convocation for Entering Freshmen.

7:00 P.M. to 9:00 P.M.—Night School Registration.

Sept. 9, Friday.....9:00 A.M. to 12:00 M.—Completion of Registration for Entering Freshmen.

7:00 P.M. to 9:00 P.M.—Night School Registration.

Sept. 10, Saturday.....9:00 A.M. to 12:00 M.—Saturday school Registration.

Sept. 12, Monday.....Fee for late registration. All classes begin (Day and Night).

Sept. 16, Friday.....8:30 A.M.—Mass of the Holy Ghost, Church of the Most Holy Name of Jesus.

Sept. 17, Saturday.....Latest date for registration or schedule adjustments.

1:15 P.M. to 5:30 P.M.—Examinations for removal of conditions incurred in the Summer Session.

Sept. 25, Saturday.....Latest date for filing of applications of candidates for degrees to be conferred in May, 1950.

Nov. 1, Tuesday.....All Saints Day. University holiday.

Nov. 3, Thursday.....Mid-semester examinations begin.
Nov. 16-18, Wed.-Fri.....Annual retreat for all students.
Nov. 19, Saturday.....8:30 A.M.—Closing exercise of retreat, Church of the Most Holy Name of Jesus. No Classes.
Nov. 24-26, Thurs.,-Sat....Thanksgiving holidays; no classes.
Dec. 8, Thursday.....Feast of the Immaculate Conception. University holiday.
Dec. 22, Thursday.....Christmas vacation begins after last scheduled class.

1950

Jan. 3, Tuesday.....Classes resumed.
Jan. 16, Monday.....Fall Semester examinations begin.
Jan. 28, Saturday.....Fall Semester ends.

SPRING SEMESTER

Jan. 27, Friday.....Registration of new students. No class.
Jan. 28, Saturday.....Fee for late registration.
Jan. 30-Feb. 1, Monday-Wednesday...Mid-Session holidays. No classes.
Feb. 2, Thursday.....Spring Semester classes and lectures begin.
Feb. 4, Saturday.....Latest date for registration or schedule adjustment.
Feb. 18, Saturday.....1:15 P.M. to 5:30 P.M.—Examinations for removal of conditions incurred in Fall Semester.
Feb. 20-21, Mon.-Tues....Carnival holidays.
March 21, Tuesday.....Mid-semester examinations begin.
April 5, Wednesday.....Easter holidays begin after Day classes. No Night Classes.
April 11, Tuesday.....Classes resumed.
April 22, Saturday.....Theses due in final form from candidates for degrees to be conferred in May, 1950.
May 15, Monday.....Final examinations begin.
May 18, Thursday.....Ascension Thursday. University holiday.
May 26, Friday.....Distribution of Awards, 8:00 P.M.
May 28, Sunday.....Baccalaureate Services.
May 29, Monday.....Commencement Exercises, 8:00 P.M.
June 9-10, Fri.-Sat.....Summer School Registration.

COLLEGE OF MUSIC

BOARD OF DIRECTORS OF THE UNIVERSITY

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Rev. John J. Fuss, S.J., AB., *Secretary*

Rev. Theodore A. Ray, S.J., A.M., *Treasurer*

Rev. William D. O'Leary, S.J., A.M., M.D.

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Rev. Lester F. X. Guterl, S.J., A.M., *Assistant Dean*

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Law Building

Rev. Louis T. Twomey, S.J., A.M., S.T.L., *Regent*

Vernon X. Miller, A.B., LL.B., J.S.D., *Dean*

SCHOOL OF DENTISTRY
Bobet Hall

Rev. William D. O'Leary, S.J., A.M., M.D., *Acting Dean*

COLLEGE OF PHARMACY
Bobet Hall

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COLLEGE OF MUSIC
Ronald McDonald Hall

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Ernest E. Schuyten, Mus.D., *Dean*

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Rev. Joseph A. Butt, S.J., A.M., D.D., *Regent*

Mr. John V. Connor, Ph.D., *Dean*

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President of the University

REV. A. WILLIAM CRANDELL, S.J., A.M., *Dean of Faculties*

REV. G. A. FRANCIS, S.J., Ph.D., *Regent*

ERNEST E. SCHUYTEN, MUS.D., F.N.C., *Dean*

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MISS CARMEL V. DISCON, A.M.,
Registrar of the College of Arts and Sciences

MR. GUY J. KNOBLOCH, *Bursar of the University*

FACULTY

Ernest E. Schuyten, Mus. D., F.N.C., Dean

PIANO:

Guy F. Bernard, Mus. M., Chairman
Joseph H. Bloemer, B.M.
Mildred Cazenavette, B.M.
Margaret B. Cocke, B.A., B.M.
Gladys Fisher Gay, B.M.
Mittie Kern Kirst, B.M.
Orval Klopp, B.M.
Eugenia Tebault Passera, B.M.

ORGAN:

Ferdinand Dunkley, F.A.G.O.

VOICE:

Elizabeth Wood—Chairman
W. A. Dean, B.A.
Dorothy Brumfield Hulse, B.M.
Marguerite Castellanos Taggart
Mary A. Tortorich, B.M.

VIOLIN:

Ernest E. Schuyten, Mus. D.
Mittie Kern Kirst, B.M.
Ella de los Reyes, Mus. M.

VIOLA:

Mittie Kern Kirst, B.M.

VIOLONCELLO:

Adelaide Bergman, Mus. M.
Otto Finch

CONTRA BASS:

Otto Finch

FLUTE:

Harold Mueller

OBOE:

M. Bottesini

CLARINET:

Paul Guma, Mus. M.

BASSOON:

Harold Blum, B.M.E.

FRENCH HORN:

Helen Enser Hall, B.M.E.

TRUMPET:

George A. Jansen

PERCUSSION:

John Whitlock, M.A.

TROMBONE:

To be assigned

CHAMBER MUSIC:

Ella de los Reyes, Mus. M.

WOOD WIND ENSEMBLE:

Paul Guma, Mus. M.

BRASS ENSEMBLE:

George A. Jansen

DEPARTMENT OF MUSIC THEORY

THEORY, COMPOSITION, MUSICOLOGY AND HISTORY OF MUSIC:

Ella de los Reyes, Mus. M., —Chairman
Guy F. Bernard, Mus. M.
Jane Euphemie Blanc, B.M.
Mildred Cazenavette, B.M.
Ferdinand Dunkley, F.A.G.O.
Rev. G. A. Francis, S.J. Ph. D.
Mittie Kern Kirst, B.M.

PIANO METHODS:

Margaret B. Cocke, B.A., B.M.

MUSIC EDUCATION IN PUBLIC SCHOOLS:

John Whitlock, M.A.,—Chairman
Margaret B. Cocke, B.A., B.M.
Anna Kern Templeman, B.M.E.

SECONDARY BRASS OR WOOD WIND INSTRUMENTS:

John Whitlock, M.A.,—Chairman
Harold Blum, B.M.E.

BAND:

John Whitlock

CHORUS:

Madeleine Beckhard

ORCHESTRA:

E. E. Schuyten, Mus. D.

DICTION:

Marguerite Castellanos Taggart

GENERAL STATEMENT

History The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

ENTRANCE PROCEDURE

Method of Admission Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace, notation, keys, scale construction in both Major and Minor modes and intervals.

Students desiring to enter the Freshman class will take a placement test before matriculation. The test will be in Theory of Music and Applied Music.

If the applicant lacks sufficient knowledge or cannot satisfy the prerequisites as set forth in the description of the courses, he will be assigned to the courses marked "X".

Date of the placement tests in music will be early in September. The exact date may be obtained from the Registrar of the Music School.

When a student passes the final tests in Theory "X" he will be admitted to the Sophomore year without any further examination.

Conditional Entrance Students lacking required High School units in one or two subjects may be accepted in the

College of Music if they show sufficient musical talent, but all deficiencies must be removed within the first school year.

Advanced Standing Advanced standing in certain courses may be given after examination only. Advanced standing carries credit, but not quality points. Students availing themselves of such privilege are not allowed to substitute the next higher course that year.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

COURSES OFFERED

1. A four-year course leading to the Degree of Bachelor of Music:
   (a) With Voice as a Major.
   (b) With an Instrumental Major.
2. A four-year course leading to the Degree of Bachelor in Music Education.
3. Musical training for special students.

Classification Of Students Students in the College of Music are classified as follows:

(a) **Regular Students** Candidates for a degree, who take 12 semester hours or more per semester.

(b) **Special Students** Those who are taking only applied music or certain theoretical courses without intention of working for a degree.

(c) **Part Time Students** are those who take less than 12 semester hours, but intend to obtain a degree.

A special student must take the examinations in classes in which he is enrolled.

Minimum Residence No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in theory and applied music.

FEES AND TUITION

The fee for full-time students for theoretical courses in music is $200.00 per year. For part-time students (taking less than 12 semester hours per semester) $20.00 per semester hour.

The rates for applied music are determined by the private teachers themselves. According to teacher selected by the student, the rates charged by University will be as follows:

for sixty one-half hour lessons per year either $200.00, $172.00, $136.00, or 104.00. For thirty or fifteen one-half hour lessons per year the fee will be proportionate to the above.

Courses in diction are given privately at the rate of $68.00 for thirty lessons a year.

Other fees: Matriculation (on entrance only) $5.00, Graduation fee (senior year only) $25.00, Cap and Gown deposit (refundable) $30.00, Arts and Sciences Courses, per semester hour, $5.00, Rental of piano for practice (maximum 150 hours) $45.00, Rental of organ for practice (maximum of 120 hours, including instruction time) $50.00, Rental and transportation of piano for Senior Recital $40.00, Late registration $5.00, Late examinations, each $2.00, Transcripts, after first, $1.00, Individual locker rental per year $2.00, Practice teaching fee $30.00.

Other expenses, approximate, Music books for theoretical courses about $30.00 per year, music books, applied music, about $40.00 per year. Sundries, mouthpieces, reeds, etc. about $20.00 per year.

The fee for full-time students in theoretical music ($200.00 per year) includes registration, tuition, library, subscription to Maroon, Wolf, athletics, forum, physical education and certain other student activities.

Refunds

It is the sole duty of the individual student, in case of interruption of courses, to make formal application to the Registrar's office for refunds, which will be made as follows:

Within first week of semester.....80%
One week to three weeks of semester.....60%
Three weeks to five weeks of semester.....40%
No refund after five weeks.

No refunds are made when a student is suspended, dismissed for disciplinary reasons, or fails to pass in prescribed or elected courses. Refund policy applies only to fees for theoretical courses, applied music courses, and Arts & Sciences courses.

Student Housing The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Assistant Dean.

ADMINISTRATIVE PROCEDURE

A. Relating to Instruction in Applied Music

1. For students majoring in music education, instruction in minor instruments may be given in classes of not more than four students.

2. To earn the required credits a student majoring in Applied Music must take not less than 30 half hours or 15 hours of private instruction each Semester.

B. Relating to Examinations and Grades

1. At the end of each semester an examination is given in each course.

2. Regular or special students expecting to validate their credits in applied music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. The final semester reports are made in accordance with the following system of marking: A, excellent (93%-100%); B, good (85%-92%); C, fair (77%-84%); D, passed (70%-76%); E, conditioned (55%-69%); F, failed (below 55%); FE, failure because of excessive absence; FS, failure because of pre-examination scholastic deficiency; W, withdrew from course with permission; WF, failure because of withdrawal from course without faculty approval. The passing grade is 70%.

4. *Quality of Work* A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work, especially in his major and minor areas of concentration. Hence, the candidate for a music degree must present, in addition to the minimum of 128 semester hours of credit, a minimum of 128 quality points, or an average grade of "C" or better.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for

the grade of "F," neither semester hours nor quality points are credited, but the semester hours are added as hours attempted in computing a student's standing and credit point ratio.

5. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination.

6. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than eight semester hours have been earned is considered as the equivalent of one quarter of a semester.

7. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examinations. In subjects such as ear training, sight singing, dictation, ensemble, etc., where no outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

8. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in

order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is required to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student might be ready for the senior recital the following year.

C. Relating to Attendance

All students must attend regularly classroom exercises, recitals, and University assemblies. They will be charged with all absences except such as are incurred through University action. Students who are absent from exercises on the day preceding or on the day following any college recess or vacation will be marked with two absences for each exercise missed, unless permission has previously been asked for and granted by the Regent.

A student withdrawing from the College during any semester before the final examination forfeits credit for work done in that semester.

There shall be no distinction between "excused" or "unexcused" absences.

Any student incurring more than six absences (in a three hour or more semester course) shall be dropped automatically.

In courses of less than three semester hours the maximum shall be double the number of semester hours, e.g. two semester hour courses, four absences shall be the maximum allowed; in a one semester hour course, two absences shall be the maximum.

Students who have exceeded the maximum number of absences shall have a right to petition the Committee on Attendance, if his class standing is good and a serious reason has warranted *each* absence.

Students petitioning for reinstatement shall do so within twenty-four hours after notification of being dropped is received from the office of the Dean.

The petition must be submitted by letter and include the reason for each absence, giving dates, etc.

While the petition is being reviewed by the Committee on Attendance the student shall be permitted to attend classes on probation.

Extended absences due to sickness must be verified by a doctor's certificate.

Three times tardy shall constitute one absence.

Students entering class more than five minutes after the starting bell shall be recorded absent.

All candidates must be present at the Commencement exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

D. Relating to Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-conrol will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student. *These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.*

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

MUSICAL ORGANIZATIONS

Loyola University Symphony Orchestra The University Symphony Orchestra is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership

in the orchestra is compulsory upon all students selected by the Dean. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

Loyola University Choral Union In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

University Band Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

Religious Organization For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

PART I
PROGRAM OF STUDY LEADING TO THE B.M. DEGREE

DETAILED PROGRAMS OF STUDIES

MAJOR: VOICE

Freshman Year Subjects	Sem. Hrs.
Piano	3
Voice	12
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music	2
Chorus	1
Choir	1
English Composition (En.) 101-2 (S)	6
Language 101-2 (Fren. or Germ. or Span.) (L) (S)	6
Theology-Moral Guidance 103-4(*)	4

(For explanation of abbreviations see Page 19.)

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Voice	12
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Chorus	1
Choir	1
English Literature (En.) 201-2 (S)	6
Philosophy: Logic, Epistemology 201-2 (S)	4
Philosophy: Ontology, Cosmology 203-4 (S)	4
Language 101-2 (Germ. or Fren. or Span.) (L) (S)	6
Theology: Apologetics-Revelation 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Voice	12
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Chorus	1
Choir	1
Language (Fren. or Span. or Germ.) 101-2 (L) (S)	6
Philosophy. Psychology, Theodicy 301-8 (S)	4
Philosophy: Ethics 311-12 (S)	4
Theology: Dogma-Sacraments 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Voice	12
Form and Anaylsis 301-2	4
Counterpoint 303-4	4
Composition 301-2	4
History of Music 301-2	4
Chorus	1
Choir	1
Italian 101-2 (L) (***) (S)	6
Senior Recital (R)	1
Sociology 101-2 (**) (S)	6
Theology: Sacr. Script.-Marriage 303-5 (*)	4

(For explanation of abbreviations see Page 19.)

MAJOR: PIANO

Freshman Year Subjects	Sem. Hrs.
Piano	12
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Chorus	1
English Composition (En.) 101-2 (S)	6
Theology—Moral Guidance 103-4 (*)	4

Sophomore Year Subjects	Sem. Hrs.
Piano	12
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Chorus	1
English Literature (En.) 201-2 (S)	6
Philosophy: Logic, Epistemology 201-2 (S)	4
Philosophy: Ontology, Cosmology 203-4 (S)	4
Theology: Apologetics, Revelation 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Piano	12
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Chorus	1
Ensemble I	2
Philosophy: Psychology Theodicy 301-8 (S)	4
Philosophy: Ethics 311-12 (S)	4
Theology: Dogma-Sacraments 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Piano	12
Form and Analysis 301-2	4
Counterpoint 303-4	4
Composition 301-2	4
History of Music 301-2	4
Chorus	1
Ensemble II	2
Accompaniment I	2
Senior Recital (R)	1
Sociology 101-2 (**) (S)	6
Theology: Sac. Script. Marriage 303-5 (*)	4

(For explanation of abbreviations see Page 19.)

MAJOR: INSTRUMENTAL MUSIC

Freshman Year Subjects	Sem. Hrs.
Piano	3
Major Instrument	12
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Orchestra or Band or Chorus	1
English Composition (En.) 101-2 (S)	6
Theology: Moral Guidance 103-4 (*)	4

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Major Instrument	12
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Orchestra or Band or Chorus	1
English Literature (En.) 201-2 (S)	6
Philosophy: Logic, Epistemology 201-2 (S)	4
Philosophy: Ontology, Cosmology 203-4 (S)	4
Theology: Apologetics, Revelation 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Major Instrument	12
Minor Instrument	3
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Orchestra or Band or Chorus	1
Ensemble I	2
Philosophy: Psychology, Theodicy 301-8 (S)	4
Philosophy: Ethics 311-12 (S)	4
Theology: Dogma-Sacraments 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Major Instrument	12
Form and Analysis 301-2	4
Counterpoint 303-4	4
Orchestration 303-4	2
Composition 301-2	4
History of Music 301-2	4
Ensemble II	2
Senior Recital (R)	1
Sociology 101-2 (**) (S)	6
Theology: Sac. Script., Marriage 303-5 (*)	4

Explanations:
(L) Voice Students must take 6 Sem. Hrs. of each language on different years.
(R) Senior in voice or piano or instrument must defray the expense for rental of a piano for their Senior recital.
(S) Courses thus indicated are not taken by the special students.
(*) These courses are taken by all Catholic full-time students, both regular or special (Loyola University Regulation).
(**) Non-Catholic students are required to take this course.
(***) Italian diction will satisfy the requirements.

DESCRIPTION OF COURSES IN APPLIED MUSIC

A. Piano Department

Guy F. Bernard, Mus. M., Chairman

Prerequisites The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo, arpeggios in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

Freshman Year Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces[1].

Sophomore Year Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortot, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations;" Schubert, "Impromptus," Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

Junior Year Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

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1. Any student majoring in applied music, instrumental or vocal, must take one hour per week private instructions. For each half-hour period of individual instruction a minimum of three hours practice per week is required.

Studies: Moscheles; Clementi's "Gradus ad Parnassum;" MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood;" compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year Scales and arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum;" Chopin, Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord," "Italian Concerto;" Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann: "Kreisleriana," "Faschingsschwank aus Wien;" Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

B. Violin Department

Prerequisites To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Studies, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

Freshman Year Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year During the second or third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniaswski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. Violoncello Department

Freshman Year Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

D. Organ Department

Prerequisites Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French, or German composers.

Junior Year Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by

Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

E. Voice Department

Elizabeth Wood, Chairman

Prerequisites To enter the course leading to the degree of Bachelor of Music with Voice as a major subject, two years of preparatory study are required. The applicant must know the fundamentals of breath control and tone production. He should be able to sing on pitch standard songs in English. He should be able to read a simple song at sight.

Freshman Year Poise. Breath control and tone production. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Standard vocalises. Old Italian songs and arias. Songs in English, including folk songs.

Sophomore Year Standard contrasting vocalises for sustained tone, and for development of agility. Scales, arpeggios. Phrasing. Study of recitative (free and rhythmic). Embellishments. Study of moderately difficult operatic and oratorio arias. Songs by English and American composers. Classics of the old masters, including Handel, Haydn, Gluck, Mozart, etc.

Junior Year Continued use of scales, arpeggios, and vocalises. Standard arias and songs by French, German, Italian, or Spanish, English and American composers.

Senior Year The more exacting operatic and oratorio arias. Songs by Russian and Scandinavian composers (in English). Modern miscellaneous song literature.

Requirements For Graduation Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

DESCRIPTION OF COURSES IN THEORY

Ella de los Reyes, Mus. M., Chairman

Accompaniment In the Senior year piano students are trained in the art of accompanying by either the Instrumental or Voice Teacher to whom they may be assigned. 2 sem. hrs.

Analysis 301-302 This course includes Harmonic and Thematic Analysis—the study of musical construction of all forms including Rondo and Sonata Allegro. 4 sem. hrs.

Introduction to Music 101-102 This course is intended for the development of musical understanding through intelligent listening to the structure and interpretation of music. 2 sem. hrs.

Composition 301-302 Analysis of form. Original Compositions in small forms. Class instruction. 4 sem. hrs.

Conducting 301-302 Use of the Baton—Conducting of Part song with previous study and at sight. 2 sem. hrs.

Counterpoint 301-302 Two part counterpoint. All species. Two part invention. 4 sem. hrs.

Counterpoint 303-304 Three part Counterpoint. All species Two part invention. 4 sem. hrs.

Ear Training 101-102 Progressive Rhythmic and Melodic dictation. 4 sem. hrs.

Ear Training 201-202 Two part contrapuntal and simple harmonic dictation, melodic dictation continued. 4 sem. hrs.

Ear Training 301-302 More difficult two part contrapuntal and 4 part harmonic dictation. Melodic dictation continued, in faster tempo for speed in registration. 4 sem. hrs.

Ear Training 101-102 X—Introduction to musical dictation both rhythmic and melodic. 4 sem. hrs.

Ensemble I Ensemble for woodwind and brass. Chamber music in all its combinations; sonatas, trios, quartets, etc. 2 sem. hrs.

Ensemble II Same material as Ensemble I. 2 sem. hrs.

Harmony 101-102 Principles of Chord Connection-root position, first and second versions. Harmonization of given basses and melodies. 4 sem. hrs.

Harmony 201-202 Dominant and Secondary Seventh Chords. Chords of the ninth. Modulation. 4 sem. hrs.

Harmony 301-302 Modulation Continued. Alterations, Suspensions and Anticipations. Passing Notes, etc. Harmonization of given and original melodies. Keyboard Harmony. 4 sem. hrs.

Harmony 303-304 A Comprehensive Review of Harmony A study of Modern Harmony. 4 sem. hrs.

Harmony 101-102 X Leads to Harmony 201-202 4 sem. hrs.

History of Music 201-202 The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.
Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. 4 sem. hrs.

Instrumentation 301-302 Transcription and scoring for Band. 4 sem. hrs.

Methods 301-302 Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Material and methods for the third and fourth grades. Observation. Sixth, seventh and eighth grade material. 4 sem. hrs.

Methods 303-304 Courses of study for high schools and normal schools.
Material for Chorus, Glee Club, and Orchestra.
Conducting and teaching of Music Appreciation in the intermediate, junior, and senior high schools. 4 sem. hrs.

Methods—Instrumental 301-302 Class management and administration. The technique of teaching homogeneous and heterogeneous classes. The use of state free materials and recently published methods. Problems of organizing scheduling, drilling, uniforming, and equipping bands and orchestras are cited, with suggestions for successful management. 4 sem. hrs.

Methods—Piano 305-306 Instruction in teaching primary grade piano classes—Methods and Materials. 4 sem. hrs.

Methods—Piano 307-308 Instruction in private piano teaching. Methods and Materials. 4 sem. hrs.

Observation—Directed Teaching 301-302 Observation. During the second semester, students teach 90 clock hours in schools under supervision. 4 sem. hrs.

Orchestration 303-304 Transcription and scoring for orchestra of simple compositions by Schumann, Mendelssohn, Grieg, etc. 2 sem. hrs.

Practice Teaching I-II In the Junior and Senior years students majoring in applied music, instrumental or vocal, are trained as teachers. They receive normal training in their respective field and will do practice teaching under guidance and supervision of their instructor. 2 sem. hrs.

Sight Reading 101-102 (Fixed Do System) Sight reading in treble and Bass Clefs. Sight reading in two voices. 4 sem. hrs.

Sight Reading 201-202 Study of and sight reading in the soprano, alto and tenor clefs. Changing of clefs. 4 sem. hrs.

Sight Reading 301-302 Study of the Mezzo-Soprano and Barytone clefs. Sight reading in seven changing clefs. 4 sem. hrs.

Sight Reading 101-102 X Starts with fundamentals of music. Notation, signatures, keys, scales, modes, transposition, rhythms, leading to sight reading in treble and bass clefs. 4 sem. hrs.

PART II

PROGRAM OF STUDY LEADING TO THE DEGREE OF BACHELOR IN MUSIC EDUCATION

GENERAL INFORMATION

The Curricula leading to the Degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

For all types of Music Students the entrance requirements in Theoretical Music consist of the knowledge of the Rudiments of Music including Scales, Intervals, Measures and Note and Rest Values.

Students may select only one of the four programs of studies offered and thereby fill the certification requirements of the Louisiana State Board of Education.

I—Vocal Supervisor

To qualify for this certificate an acceptable singing voice is necessary, while previous Voice Training is not required—Voice Training must be taken during the first three years.

II—Band Supervisor

Principal Instrument—It is required that the entering student has attained a degree of proficiency in the instrument of his choice equal to a minimum level of the third grade.

Minor Instrument—In addition, the student who wishes to train for supervisor of bands, grade or high school, must acquire a working knowledge of the several band instruments; the problems involved and the methods of presenting the subjects. The proper selection of combination of courses will rest with the Chairman of the Bachelor of Music Education Department.

The study of minor instruments will begin in the Sophomore year according to the following plan:

Those majoring in a Brass Instrument:

In first semester: Brass I (Trumpet or Baritone).

In second semester: Brass II (Trombone, French Horn, Basses).

Those majoring in Wood Wind Instruments:

In first semester: Wood Wind I (Flute, Clarinet, Saxaphones, Bass Clarinet).

In second semester: Wood Wind II (Oboe, Bassoon).

Junior Year:

Those majoring in Brass Instrument will select:

In first semester: Wood Wind I (Flute, Clarinet, Saxaphone, Bass Clarinet).

In second semester: Wood Wind II (Oboe, Bassoon).

Those majoring in a Wood Wind Instrument will select:

In first semester: Brass I (Trumpet, Baritone).

In second semester: Brass II (Trombone, French Horn, Basses).

Senior Year:

All B.M.E. Students must take percussion.

III—Orchestra Supervisor

A prerequisite for entering this course is that the student should have attained a certain proficiency in the playing of a string instrument in the orchestra.

The courses for minor instruments will be assigned by the Chairman of the Bachelor of Music Education Department. These courses of studies will begin in the Sophomore year.

IV—Piano Supervisor

Students who wish to qualify for a certificate in teaching piano (group instruction) are required to take eight semester hours in Methods 305-6-7 and 8. Liberal Arts and Theory requirements are the same as for the other Bachelor of Music Education programs of study.

DETAILED PROGRAMS OF STUDIES

MAJOR: MUSIC EDUCATION

VOCAL SUPERVISOR

COURSES

Freshman Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Chorus	1
Choir	1
English 101-2 (S)	6
Algebra 101—Trigonometry 105 (V) (C) (S)	6
Theology (*)	4

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Chorus	1
Choir	1
English 201-2 (S)	6
Biology 101 (V) (C) (S)	4
History (USA) 201-2 (V) (C) (S)	6
Theology 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Sight Reading 301-2	4
Ear Training 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
History of Music 301-2 (H)	4
Chorus	1
Choir	1
Physics 101-2-3-4 (V) (C) (S)	8
Educational Psychology (Ed.) 333 (C) (S)	3
History of Education (Ed.) 310 (C) (S)	3
Physical Education (Ped.) 175-6 (Cyc) (C) (S)	4
Theology 301-2 (*)	4

(For explanation of abbreviations see Page 33.)

Senior Year Subjects	Sem. Hrs.
Voice	6
Form and Analysis	4
Instrumentation 301-2	4
Conducting 301-2	2
History of Music 201-2	4
Chorus	1
Choir	1
Grade Methods 301-2 (C)	4
High School Methods 303-4 (C)	4
Education (Ed.) 303-4 (C) (S)	4
Education (Ed.) 305-51 (**) (S)	4
Observation and Teaching 301-2 (C) (S)	4
Physical Education (Ped.) (***) 177-6 (Cyc.) (C) (S)	4
Sociology 101-2 (V) (C) (S)	6
Theology 303-5 (*) 306 (*)	4

MAJOR: MUSIC EDUCATION

Band Supervisor

John B. Whitlock, M.A., Chairman

COURSES

Freshman Year Subjects	Sem. Hrs.
Piano	3
Principal Band Instrument	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Band or Orchestra	1
English 101-2 (S)	6
Algebra 101—Trigonometry 105 (V) (C) (S)	6
Theology 103-4 (*)	4

Sophomore Year Subjects	Sem. Hrs
Piano	3
Principal Band Instrument	6
Minor Band Instrument	1½
Minor Band Instrument	1½
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Band or Orchestra	1
English 201-2 (S)	6
Biology 101 (V) (C) (S)	4
History (USA) 201-2 (V) (C) (S)	6
Theology 205-6 (*)	4

(For explanation of abbreviations see Page 33.)

Junior Year Subjects	Sem. Hrs.
Principal Band Instrument	6
Minor Band Instrument	1½
Minor Band Instrument	1½
Sight Reading 301-2	4
Ear Training 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
History of Music 301-2 (H)	4
Band or Orchestra	1
Physics 101-2-3-4 (V) (C) (S)	8
Educational Psychology (Ed.) 333 (C) (S)	3
History of Education (Ed.) 310 (C) (S)	3
Physical Education (Ped.) 175-6 (Cyc.) (C) (S)	4
Theology 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Principal Band Instrument	6
Percussion	3
Band or Orchestra	1
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting 301-2	2
History of Music 201-2	4
Instrumental Methods Materials 301-2 (C)	4
Instrumental Methods Materials 303-4 (**)	4
Education (Ed.) 303-4 (C) (S)	4
Education (Ed.) 305-51 (**) (S)	4
Observation and Teaching 301-2 (C) (S)	4
Physical Education (Ped.) 177-8 (C) (***)	4
Sociology 101-2 (V) (C) (S)	6
Theology 303-5 (*) 306 (*)	4

MAJOR: MUSIC EDUCATION

INSTRUMENTAL SUPERVISOR

Orchestra

Freshman Year Subjects	Sem. Hrs.
Piano	3
Principal Orchestra Instrument	6
Minor Orchestra Instrument	3
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Orchestra	1
English 101-2 (S)	6
Algebra 101-Trigonometry 105 (V) (C) (S)	6
Theology 103-4 (*)	4

(For explanation of abbreviations see Page 33.)

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Principal Orchestra Instrument	6
Minor Orchestra Instrument	3
Orchestra	1
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
English 201-2 (S)	6
Biology 101 (V) (C) (S)	4
History (USA) 201-2 (V) (C) (S)	6
Theology 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Principal Orchestra Instrument	6
Minor Orchestra Instrument	3
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
History of Music 301-2 (H)	4
Orchestra	1
Physics 101-2-3-4 (V) (C) (S)	8
Educational Psychology (Ed.) 333 (C) (S)	3
History of Education (Ed.) 310 (C) (S)	3
Physical Education (Ped.) 175-6 (Cyc.) (C) (S)	4
Theology 301-2 (*)	4

Senior Year Subjects	Sem. Hrs
Principal Orchestra Instrument	6
Percussion	3
Orchestra	1
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting	2
History of Music 201-2	4
Instrumental Methods, Material 301-2 (C)	4
Instrumental Methods, Material 303-4 (**)	4
Education (Ed.) 303-4 (C) (S)	4
Education 305-51 (**) (S)	4
Observation and Teaching 301-2 (C) (S)	4
Sociology 101-2 (V) (C) (S)	6
Physical Education (Ped.) 177-8 (C) (S) (***)	4
Theology 301-2 (*)	4

MAJOR: MUSIC EDUCATION
PIANO SUPERVISOR
COURSES

Freshman Year Subjects	Sem. Hrs.
Piano (See catalogue)	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Chorus	1
Introduction to Music 101-2	2
English 101-2 (S)	6
Algebra 101-Trigonometry 105 (V) (C) (S)	6
Theology 103-4 (*)	4

(For explanation of abbreviations see Page 33.)

Sophomore Year Subjects	Sem. Hrs.
Piano	6
Chorus	1
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
English 201-2 (S)	6
Biology 101 (V) (C) (S)	4
History (USA) 201-2 (V) (C) (S)	6
Theology 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Piano	6
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
History of Music 301-2 (H)	4
Chorus	1
Physics 101-2-3-4 (V) (C) (S)	8
Educational Psychology (Ed.) 333 (C) (S)	3
History of Education (Ed.) 310 (C) (S)	3
Physical Education (Ped.) 175-6 (Cyc.) (C) (S)	4
Theology 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Piano	6
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting 301-2	2
History of Music 201-2	4
Chorus	1
Piano Class Methods 305-6 (Cyc.) (C)	4
Piano—Special Method and Literature 307-8 (Cyc.) (C)	4
Education (Ed.) 303-4 (C) (S)	4
Education (Ed.) 305-51 (**) (S)	4
Observation and Teaching 301-2 (C) (S)	4
Sociology 101-2 (V) (C) (S)	6
Physical Education (Ped.) 177-8 (Cyc.) (C) (**) (S)	4
Theology 303-5 (*) 306 (*)	4

(C) Courses thus indicated must be selected by the Non-veteran students who choose the B.M.E. with State certification (State Bd. of Educ. Reg.).
(V) Courses thus indicated may be omitted by the Veterans who choose B.M.E. with certification (State Bd. of Educ. Reg.).
(S) Courses thus indicated are not taken by the special students.
(H) Courses thus indicated may be taken in the senior year.

(*) These courses are taken by all Catholic full-time students, regular and specials (Loyola University Regulation).
(**) These courses are chosen by the Veteran students who choose B.M.E. course and desire a State certificate (State Board of Educ. Regulation).
(***) One Add. Sem. Hrs. in Phys. Ed. if Veteran (State Board of Edu. Regulation).
(Cyc.) The courses marked (Cyc.) are given on alternate years.

DESCRIPTION OF COURSES REQUIRED IN APPLIED MUSIC

A. Major Band Instruments

Brass Prescott Technique System, together with major works of recognized composers. Senior recital.

Reeds Prescott Technique System, together with major works of recognized composers. Senior recital.

Double Reed Instruments Prescott Technique System, together with major works of recognized composers and senior recital.

Flute Pares, Maquerre De Lorenzo; orchestra studies, chamber music, works of recognized composers. Senior recital.

B. Minor Band Instruments

A study is made of all state methods provided for use in school classes.

C. Orchestra Instruments

Violin 1-2 Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kayser, Op. 26 Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

Cello 1-2 Kummer Method, the first six positions; Popper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

D. Piano

Piano 101-102 S M Grade 1—Understanding of keyboard and meter signatures, note and rest values; musical terms; construction of major and minor scales.

Mathews, Graded Studies, Grade 1; Streabbog, Studies, Op. 63.

Major and minor scales played. Add broken chords in all keys.

Mathews, Grade 2. Bach for beginners; sight reading and easy duets.

Piano 201-202 S M Grade 2—Scales; arpeggios; octaves; sonatinas by Clementi, Reinecke and Kuhlau; Bach, Little Preludes; Burgmuller, Studies, Op. 100; sight reading in Community Song Book.

Bach, Two-Part Inventions; Heller, Op. 47; Grieg, Lyric Pieces, Op. 12; Beethoven, Sonatinas, Op. 49.

Piano 301-302 S M Grade 3—Beringer, Daily Technical Studies; Moszkowski, Studies, Op. 91; Bach, French Suites; Cramer, Studies; Mozart and Haydn, Sonatas; Chopin, Waltzes and easier Preludes; Schubert, Impromptus; Beethoven, Bagatelles.

Piano 303-304 S M See Sophomore Year, Piano Department.

ACADEMIC COURSES REQUIRED FOR VARIOUS DEGREES IN MUSIC

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

DEGREES CONFERRED

COLLEGE OF MUSIC

May 31, 1949

BACHELOR OF MUSIC

Francis Aloysius Cassanova, Jr.
Henry T. Duvic, D.D.S. (*Cum Laude*)
Gene Garey
Coleman Lubritz
Evelyn Ruth Merritt
Emile Joseph Robichaux (*Magna Cum Laude*)

BACHELOR OF MUSIC EDUCATION

Eugene Juliat Blanke
Michael J. Carubba
Edna de la Houssaye
Patricia Jean Feugas
Woodward Emile Guidry
Joseph Edward Lewis, Jr.
Betty Catherine Montz

July 27, 1949

BACHELOR OF MUSIC EDUCATION

Ronald Francis Sadlier

REGISTER OF STUDENTS

Year 1948 - 1949

Allenburger, Emma Lou	Louisiana
Arnona, Francis J.	Louisiana
Azar, Gloria June	Louisiana
Baker, Heymar M.	Louisiana
Ballestas, Humberto	Panama
Barranco, Philip	Texas
Beckler, Leonard	Louisiana
Benson, Jerome J.	Louisiana
Benton, Mary M.	Louisiana
Bernard, Thomas H.	Louisiana
Blanke, Eugene J.	Louisiana
Bologna, Pietra A.	Louisiana
Bonnet, Donald L.	Louisiana
Boone, Doris L.	Louisiana
Boss, Edward R., Jr.	Louisiana
Boudousquie, Henry L.	Louisiana
Bourgeois, Mary J.	Louisiana
Bourlet, Lucille M.	Louisiana
Brennan, Rhea M.	Louisiana
Brimhall, John C., Jr.	California
Bryan, Clara W.	N. Carolina
Cali, Eudrey R.	Louisiana
Camarata, Santo	Louisiana
Carter, Beverly C.	Louisiana
Carubba, Michael J.	Louisiana
Caruso, Charles A.	Louisiana
Cassanova, Francis A., Jr.	Louisiana
Catalano, Joseph J.	Louisiana
Chambers, James	New Jersey
Chirino, Herminia del Carmen	Cuba
Cinquigranno, Salvador	Louisiana
Claret, Ora C.	Louisiana
Comiskey, Gloria A.	Louisiana
Copponex, Rupert Joseph	Louisiana
Craighead, Edith Louise	W. Virginia
Crosby, Richard L.	Louisiana
Crumley, Kenneth E.	California
Daigle, Edward J.	Louisiana
D'Amico, Lewis J.	Louisiana
Danner, Alberta M.	Louisiana
Dawson, Blase M.	Louisiana
Deeming, Harold C.	Louisiana

de la Houssaye, Edna	Louisiana
Deslattes, Richard D.	Louisiana
Dibdin, Marian	Louisiana
Dirker, Sr Mary Bernarde, SSND	Louisiana
Dinkel, Audrey	Louisiana
Donnely, Mary P.	Louisiana
Doria, Alvin L.	Louisiana
Duffy, Mildred T.	Louisiana
Duvic, Dr. Henry T.	Louisiana
Ello, Joseph G., Jr.	Louisiana
Erskine, Gilbert M.	Kentucky
Eugene, Ruth A.	Louisiana
Fabacher, Janice A.	Louisiana
Fargason, Mary J.	Louisiana
Feugas, Patricia J.	Louisiana
Feux, Henry N.	Louisiana
Foret, Roger A.	Louisiana
Garey, Gene J.	Colorado
Gauthier, Sr. Mary Martin, RMS	Louisiana
George, Louise	Louisiana
Gondolfi, Anthony E.	Louisiana
Grego, Earl J.	Louisiana
Gremillion, Kenneth E.	Louisiana
Guevara, Mrs. Elena S.	Cuba
Guidry, Woodward E., Jr.	Texas
Haar, Sr. Mary Immaculata	Louisiana
Hammock, Lionel T.	Louisiana
Hanley, Merwin A.	Louisiana
Harris, Michael A.	Louisiana
Harum, Stephen C.	Mississippi
Herrmann, Paul J.	Louisiana
Hinkley, Charles P.	Louisiana
Holeman, Herbert J.	Louisiana
Holley, Cyril Jos.	Louisiana
Housand, James G.	Louisiana
Howat, Mary Dean A.	Louisiana
Huete, Ernest J.	Louisiana
Joseph, Raymond S.	Louisiana
Joubert, Sarah A.	Louisiana
Kammer, Edward J.	Louisiana
Keenan, Mary M.	Louisiana
King, John W., Jr.	Louisiana
Koffskey, George C.	Louisiana
Kontos, Chris M.	Louisiana
Landry, Magdalene	Louisiana
Landry, Veronica M.	Louisiana

Leaumont, Helen N.	Louisiana
Le Dew, Joseph R.	Florida
Levine, Edward F.	Louisiana
Lewis, Joseph E., Jr.	Louisiana
Lillo, Marie	Mississippi
Liuzza, Anthony S.	Louisiana
Lopez, George A.	Florida
Lubritz, Coleman	Louisiana
Lyeki, Joan	Louisiana
McGill, Arthur L., Jr.	Louisiana
Macaluso, Joseph N.	Louisiana
Maggiore, John F.	Louisiana
Mannino, Frank J.	Louisiana
Marcotte, Myrtle T.	Louisiana
Marckese, Vincent B.	Louisiana
Martin, Jack L.	Indiana
Meek, Lucille C.	Tennessee
Mendelson, Stanley J., Jr.	Louisiana
Merot, Jacqueline B.	Louisiana
Merritt, Evelyn	Louisiana
Meyer, Mary L.	Louisiana
Miller, Gula M.	Louisiana
Montz, Betty	Louisiana
Moreno, Sr. Mary Pascal, SSE	Arizona
Moledoux, Sr. M. Verenice, RSM	Louisiana
Myrick, Richard C.	Florida
Neeb, Laurence S.	Louisiana
Neeb, Lucy M.	Louisiana
Nesom, William A.	Louisiana
O'Neal, George W.	Louisiana
Ory, Davey L.	Louisiana
Pagano, Salvador	Louisiana
Peterson, Harold E., Jr.	Louisiana
Phillips, Mercile L.	Mississippi
Phillips, Wilbur F.	Louisiana
Pico, Dorothy	Louisiana
Poirier, Sr. M. Angeline, RSM	Louisiana
Porter, William O., Jr.	Georgia
Ravain, Virgin M.	Louisiana
Raymond Parham M.	Louisiana
Richard, Jules F., Jr.	Louisiana
Robichaux, Emile J.	Louisiana
Rodriguez, Donald J.	Louisiana
Rogers, Lena Mae M.	Louisiana
Roos, James M.	Louisiana
Rotolo, Rose Mary	Louisiana

Roushar, Norman P.	Louisiana
Russel, Emment S.	Louisiana
Sadlier, Claude E., Jr.	Louisiana
Sadlier, Gerald P.	Louisiana
Sadlier, Ronald F.	Louisiana
Sampino, Ernest F.	New Jersey
Savoy, Ralph A.	Louisiana
Schaumburg, Carol M.	Louisiana
Schexnayder, Marion T.	Louisiana
Schilleci, Mary G.	Louisiana
Schlinder, Newell H.	Louisiana
Schiro, Mary Jane M.	Louisiana
Schmidt, Kenneth J.	Louisiana
Schmiege, Anna V.	Louisiana
Schorling, Ray M.	Louisiana
Schulz, Erwin L.	New Jersey
Serio, Grace G.	Louisiana
Steib, George T.	Louisiana
Steward, Mrs. Marie Regina	Louisiana
Stuart, Paul Sardius, Jr.	Louisiana
Tarleton, Richard J.	Louiisana
Tate, Jean	Mississippi
Taylor, Charles J.	New York
Theard, Harry L.	Louisiana
Toca, Clem E.	Louisiana
Truemper, Joseph	Louisiana
Valentino, Lawrence J.	Louisiana
Venturella, Charles V.	Louisiana
Westmoreland, Fred Madison	Louisiana
Wilds, M. Olethia	Louisiana
Young, Charles L.	New York
Zenella, Burton S.	Louiisana
Zimmer, Maximillian E., Sr.	Louisiana